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C'est peut-être à cette circonstance qu'il faut attribuer les divergences profondes que l'on note entre ce dernier texte et le drame d'*Adam*. . . .

Et si nous revenons au texte même des prophéties, Eger, autre rameau issu de *x*, nous apportera des similitudes décisives, que rien ne nous interdit de restituer, à titre conjectural, au texte perdu de Baldemar von Peterweil: . . . .

En somme, il ne serait peut-être pas trop malaisé de reconstituer le défilé des prophètes, tel que l'a connu *x*.

The entire speech of Isaiah in the Frankfurt play of 1493 is from the *Erlösung*, beginning with *Erlös*. v. 2064. Now *Erlös*. v. 2060 reads: Wer gloubt uns herre nu zuhant. This is the line which the *Dirigierrolle* has. Hence the speech in the *Dirigierrolle* and in the text of 1493 was the same except that the latter, probably by oversight of the scribe, omitted the first four lines, and Wilmotte's far-reaching conjectures fall to the ground. A single case like this, where the error may be clearly shown, throws suspicion upon the many cases which seem equally improbable but cannot be directly disproved.

In conclusion it must be said that Wilmotte's book, although a very suggestive study of important phases of the mediaeval religious drama, is not executed with the care and thoroughness which are required by the difficulty of the problems involved.

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*Goethe's Hermann und Dorothea*. With Introduction and Notes by James Taft Hatfield. The MacMillan Company: New York, 1899.

'THE best that can be done is to put a pure text into the hands of an inspired and thoroughly equipped interpreter, and allow it to do its own work.' These words from page IV of Prof. Hatfield's *Preface* cannot be emphasized too much. Whether it is the question of a classic which fills us with reverence, or a German Reader that is used merely to give some elementary knowledge of the language to beginners, we want first of all a pure text. Different persons may in individual cases have different views as to the fitness, qualitatively, or quantitatively, of an introduction or of notes. But all

should insist on using none but authoritative texts as free from mistakes as it is possible to obtain.

Such a one, it seems to me, is Prof. Hatfield's edition of *Hermann und Dorothea*. He had a perfect right to say (on p. IV of his *Preface*) that the present text 'is more free from outside intrusions than any which has appeared since Goethe undertook the revision of the poem.' A comparison with Hewett's text of 1895 and the same scholar's learned researches in the Fourteenth Volume of the *Publications of the Modern Language Association* proves that our editor has made good use of what was placed so liberally at his disposal by his predecessor.

Of mistakes in the text I have noted only the following: 'Das' in III 31 should be 'Dasz,' and 'Führwahr' IV 91 (Hewett has it also) is wrong for 'Fürwahr.'<sup>1</sup> More important is VII 58 (identical in Hewett's and Hatfield's editions)

'Als der einzige Sohn, und *unsere* Geschäfte sind vielfach,'

a line that reminds us of the 'famous four-syllabled dactyl' of II 186 which Prof. Hatfield mentions on p. XLVI of the *Introduction*. The reading 'unsre' would set everything right.

IX 256 seems also to belong here. Dorothea can only say:

'O, *lasz* mich dieser Erinnerung  
Einen Augenblick weihen! . . .'

if she can be thought to refrain from answering the clergyman's words and address not the latter nor all present, but Hermann exclusively, which she certainly does in line 294 at the end of her long speech. The other editions have 'laszt.'

In the forty to fifty pages of the *Introduction*, Prof. Hatfield gives a very lucid statement of all that it is desirable to place in the hands of the student, under the six headings: *General Estimate, Sources of the Poem,*<sup>2</sup> *History of Composition and Publication, The Text of the Poem, The Metrical Form, Subsequent Literary Influence*. Nothing there is too much in my opinion and nothing too little, and what he gives he gives well.

Besides a Bibliography and an Index, the Text is followed by Notes that are complete without being superabundant.

<sup>1</sup> IV 174 should, of course, have a comma instead of a period.

<sup>2</sup> Both Hatfield (p. XXXI) and Hewett print: 'Da *nur* hierauf der Sohn ihr ein Ehe-Pfand reichet, . . .' towards the end of the Salzburg story. The correct 'nun' is given by Hehn on p. 54 of his book '*Über Goethes Hermann und Dorothea*,' Stuttgart, 1898.

In some cases the necessity of a quotation may be doubted, as in the note to IX 279 'soll es nicht sein' where Scheffel's

'Behüt dich Gott! es wär' zu schön gewesen,  
Behüt dich Gott, es hat nicht sollen sein!'

is quoted.

If Horace's

'Justum et tenacem propositi virum'

is mentioned on account of IX 304, why not, somebody might ask, Ovid's

'Ut desint vires, tamen est laudanda voluntas'

for VI 209, 210, where the apothecary, not being provided with money, offers some tobacco to the magistrate, saying:

'Unbeschenkt doch lass' ich euch nicht, damit ihr den Willen  
Sehet, woferne die That auch hinter dem Willen zurückbleibt.'

The note to the words II 153-54<sup>1</sup>

'die ersten Zeiten der wilden Zerstörung'

is, in my mind, not merely superfluous but absolutely misleading. No 'political upheaval' like 'the American Revolution, which proclaimed the death-knell of absolutism, and was watched with eager interest in Europe' is alluded to by the landlady; she thinks only of the disorder following, for a considerable time, the destruction of the home, which could not be replaced in the Fatherland of 125 years ago 'mit amerikanischer Geschwindigkeit.'

Practical use of the book in the class-room makes me suggest the desirability of adding notes, in a future edition, to the following passages. If Prof. Hatfield sees in 'mir' an ethical dative, l. 106 of Canto II, as I do, it would perhaps be good to warn his readers; at least I found that the students simply translated 'to me.'

In II, 80,

'Alles packte sie drauf zu der Wöchnerin Füßen . . .'

'drauf' means evidently 'thereupon,' though Hewett translates 'on the wagon.'

III, 99,

Wie sie's heissen 'geschmackvoll,

should have a note. Compare Hermann Paul, *Deutsches Wörterbuch*, sub Geschmack. Students are inclined to see behind 'heissen' something unusual, because, in their reading, they

<sup>1</sup> Note to l. 103 on same page contains a misprint 'build' f. 'built.'

do not often find a person alluding to a word being used by others and new to him.

‘dringen’ in IV 125 might perhaps deserve a note.

The words IV 139,

‘Meinem Vaterland hilfreich zu sein und schrecklich den Feinden’

are apt to be connected by students with the verb ‘ruft’ in l. 137 and not with ‘der hohe Gedanke,’ to which they belong.

I should not be just to Prof. Hatfield’s valuable notes if I did not mention that they give also, from canto to canto, suggestions in regard to the development of the plot as well as the characterization of the persons.

The whole edition is a credit to Prof. Hatfield’s sound scholarship and fine aesthetic taste; it is also extremely creditable to the publishers and the printer. The paper is strong, the type is clear; a frontispiece in form of a cut of the Trippel bust of Goethe enhances the outward appearance.

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Julius E. Olson: *Norwegian Grammar and Reader, with notes and vocabulary.* Chicago, 1898.

It might appear somewhat presumptuous on the part of one who himself is the author of a Danish and Norwegian grammar for English-speaking students to review a competitor’s work. I shall, however, try to proceed *sine ira et studio* and I desire at once to premise that I consider the book as a whole well adapted for the purpose which the author has in view. I cannot, however, deny that there are a good many things in the book with which I cannot agree and I shall briefly state my objections.

The author in his preface says: ‘I have seen fit to call this work a Norwegian Grammar and Reader instead of using the cumbersome and awkward term ‘Dano-Norwegian.’ The author in this respect is at variance with all modern scientific Norwegian authors, among whom it becomes more and more the exclusive fashion to distinguish between ‘Dano-Norwegian,’ i. e. the educated Norwegian city and written language, and ‘Norwegian’ meaning the relatively untainted country